

# The AUTHOR & JOURNALIST

8953

## LET'S GO!

By ERLE STANLEY GARDNER

## WHAT A NEWSDEALER THINKS OF MAGAZINE WRITING

As Told to WALTER HARBIN

## A TIP FOR HOLLYWOOD

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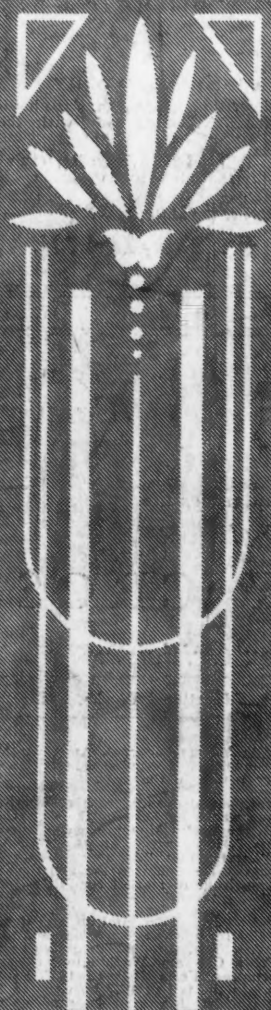
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# OCTOBER



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THE AUTHOR &  
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1839 Champa St., Denver

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## FRANK CLAY CROSS

*in charge of Non-Fiction Criticism*

Articles, Essays, Special Features, Biographies, Educational Works, Etc.

Mr. Cross is a contributor to Good Housekeeping, Ladies' Home Journal, American Mercury, Outlook, Country Home and many other leading periodicals. His published articles and features may be found on the news stands virtually every month in the year.

Not only has he gained distinction as a writer, however, but also as a teacher of writing. He has recently completed an exceptionally successful three weeks as head of the department on article and feature writing at the Writers' Conference in the Rocky Mountains, conducted by the University of Colorado. The Boulder Camera of August 2, in an article entitled, "FRANK CLAY CROSS POPULAR WITH VISITING WRITERS," stated that "As an instructor Mr. Cross is one of the best that the Writers' Conference boasts. He combines the experience of years in the outside world with a practical and thorough knowledge of market conditions in the magazine world today."

His extremely varied career has given him the broad background so vital to a competent non-fiction writer and critic. It has led him from the frontier of southwestern Colorado, where he rode the cattle ranges and worked in the mines as a young man, through successive periods as a petroleum chemist and a college professor, to New York City and Washington, where he has directed affairs of national and international importance. From 1925 to 1927 he was National Director of Americanism of the American Legion. In the fall of 1927 he went to New York City to take a leading part in the movement to elect Herbert Hoover to the presidency of the United States, and after the Republican National Convention he was promoted to one of the most responsible posts in the campaign. . . . In November, 1928, he became New England Director of the League of Nations Association with headquarters in Boston. Resigning from this position in 1930 he has since devoted his time entirely to writing. . . . He has held national offices not only in the organizations heretofore named, but also in the National Amateur Athletic Federation, the Sportsmanship Brotherhood, the International Boys' Work Conference, the National Civic Federation and other associations.

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# THE AUTHOR & JOURNALIST . . .

1839 CHAMPA STREET  
DENVER, COLORADO

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ONE OF THE greatest menaces to the pulp-paper writer and to the future of the pulp-paper magazines, is the growing prevalence of "reprint" magazines. The publisher who buys all rights, or all serial rights, to a story, naturally is within his legal rights in republishing the same story a year or several years later; ethically he is unfair both to the writer and the public. We predict that the practice will eventually be discontinued, and that the publisher who foists on readers, without their knowledge, a magazine which is wholly or partly reprint, will be frowned upon, if not more arbitrarily treated.

Not that reprinting stories is in itself illegitimate. Our criticism applies to the failure of publishers to label such stories as reprints, and their failure to reimburse the author for this further use of his material. The public has a right to know whether it is buying new fiction or reprinted fiction, and the author should be paid for the second publication of his story.

As a matter of fact, authors who are in a sufficiently independent position, do retain second serial rights to their work. These authors are thus able to enforce payment, if their material is used a second time in the same or a different publication. But the majority of writers are compelled to accept what terms the original publisher offers them.

The principal loss to the writer is not in his failure to obtain payment for the reprinting of his work. It is in the fact that these reprint magazines compete with magazines on the stands using fresh material. They cut down the sales of other magazines, and injure the market for original manuscripts. The author who has sold all rights, or all North American serial rights, has no redress when the publisher, in-

stead of buying a new story from him, resurrects an old one from his files and publishes it in a current magazine.

If authors were fully organized they could fight the battle by refusing to throw in all serial rights when a story is purchased by a magazine. Since they are not, the individual writer who holds out for what should be his rights in the matter undoubtedly suffers for his temerity by losing sales, under present conditions. Reformation should come from the magazine publishers themselves. The publishing house which desires to maintain a reputation for fair dealing with writers can only do so by making it a general practice to buy only first American serial rights.

INCIDENTALLY, there are strong indications that the motion-picture producers are beginning to turn to pulp-paper writers and magazines for their material. This means that the retention of film rights, as well as second serial rights, is likely to become increasingly important to the writer. The publishers are much more aware than writers of the new possibilities for revenue in scenario rights, and the more grasping among them are very likely to make an effort to insist on buying all rights. This means that writers should be more than ever careful to know what rights they retain in their published stories.

In forthcoming issues, THE AUTHOR & JOURNALIST will make every effort to publish such information as can be secured as to the rights purchased by various magazine publishers, so that writers may be guided thereby in submitting their manuscripts.

NUMEROUS readers have forwarded to us circulars and correspondence relating to the anthology project of The Galleon Press, 15 W. 24th St., New York. Writers who submitted short-stories or poems in response to this company's solicitation, are now informed that their offerings are "tentatively accepted for publication." The condition, upon which final acceptance depends, it appears, is that the contributor purchase six copies of "Modern American Poetry" and five copies of "The American Short Story" at \$30.00!

One contributor, in reporting the matter, states: "Solicitation for contributions from me came about half a year ago. I finally sent them a short-short that had been lying around since 1926, and a poem that dated back to my high-school days. At intervals of about a month they sent me alleged reports on the progress my stuff was making toward final acceptance; a couple of weeks ago they asked for an autobiographical sketch—all intended to build up my hopes. Then came the 'tentative acceptance,' which speaks for itself." The contributor suggests that such a scheme verges closely upon a "racket."

There is nothing unethical, of course, in issuing a book at the author's expense, or issuing an anthology at the expense of a group of writers, as long as the nature of the project is made perfectly clear from the first. The vanity publisher, and the vanity anthologist, however, do not operate in this straightforward manner. They solicit contributions under the guise of having legitimate publishing ventures, leaving it at least to be inferred that books will be issued on usual publishing terms, without cost to the contributor. Then, after the latter's hopes have been built up, as the correspondent above quoted remarks, the fact that he is expected to finance the book, or buy a certain number of copies, is casually disclosed.

Many gullible aspirants to literary fame no doubt are "hooked" by these methods. The experienced author, naturally, smells the bait and avoids it.



# LET'S GO!...

... By ERLE STANLEY GARDNER



Erle Stanley Gardner

I GUESS I'm what H. Bedford-Jones would call a fictioneer by this time, even though I do still keep a hand in the law business, and maintain a law office. But I've sold considerably over five million words of fiction within a period longer than I care to think about.

During that time I've seen 'em come, and I've seen 'em go; authors, magazines, editors, policies, styles and rates. I've listened to the wail of the pessimist and the blah of the optimist. I've seen newcomers get their first acceptance and shoot to the front. I've seen old-timers who couldn't stand the pace drop into the discard.

And I'm pounding the typewriter tonight, after a hard day's grind at story writing, with one single thing in mind—to encourage the fellow who's toiling along the path of his first acceptance, or from his first few acceptances to a steady income from fiction writing.

There's been so much pessimism going the rounds among the professionals that most of the beginners have got the buck ague. And don't forget one thing—a man's mental temperament shows in his work. You can't write a story in the dull depths of cold despair and have any sparkling spontaneity in that story. You let these fellows take your ambition into a cold shower bath and keep it there until it's got goose pimples all over its skin, and then expect it to perform for you, and you're expecting the utterly impossible.

Just to prove the point.

How many times do you hear a man say: "I tried and tried to sell, and all I got was rejection slips. Then I got a personal letter from an editor, and then a check. After that I started to sell regularly."

Okay. Why?

Simply because he managed to get by with one exceptionally well-written story, and that first check scattered a whole bunch of inhibitions. He knew he *could* sell.

A while back I wrote an introduction to that book of H. Bedford-Jones's, "The Graduate Fictioneer." Harry got me to write the introduction before he'd written all of the book. Then he had the last word by going along throughout the book and contradicting the assertions in the introduction.

Among others, he contradicted a statement that the turning point in the life of a fictioneer was when he received his first check. Harry said it was only when he had developed sufficient proficiency to know that he could turn out a consistently salable story.

Shucks, H. B.-J.! That's when he's *arrived*! I was talking about a *turning* point. It's when he gets that first check. It gives him confidence in himself.

◆ LET'S get down to cases—my own case for instance.

When I started in to write I didn't know the first thing about writing. I didn't have any natural talent as a writer. I didn't feel any call to elevate literature.

I was a lawyer, more busy with the law business than I liked to be, chained down to an office and a courtroom, getting to think in arbitrary technicalities. Lots of people thought I was a pretty good trial lawyer. They thronged the office and brought in more business than I could handle during office hours. I was working nights, and I was undermining my health.

So I decided I wanted to vacation some. I wanted to get out more and see the world. How could I do it? Obviously by saving money, which was something that never appealed to me very much, or by getting some source of income which could be carried around with me, building a business which was independent of offices.

So I announced to my close friends that I'd decided to become a writer.

I can still remember the smiles that greeted that remark.

Things were different in those days. In some ways it was harder to break in than it is now, and in some ways it was easier. In the first place, there wasn't as much competition. To offset that, there weren't as many magazines. And there weren't any writers' magazines of general circulation, no professional critics who were generally known to aspiring beginners. And rates were low.

I was living in a small city, three thousand miles away from my markets. I didn't know any writers, or even any aspiring writers. I didn't know any editors. I didn't know a darned thing about the mechanics of story construction, and I didn't know where to go to find out.

But I'd had this much in my favor. I'd grown accustomed to studying things out for myself. I'd studied law without the aid of a college faculty, and I'd passed a stiff examination and got admitted to the bar when I was twenty-one. I'd been going up against high-priced medical and handwriting experts and had to cross-examine them intelligently. In order to do that I'd developed the habit of sitting up nights with a pot of coffee and a stack of books and learning a good deal about the particular branch of the subject that was going to be the field for cross examination.

So I started to write.

Brothers, I turned out the most God-awful stuff that ever came from a typewriter. And I don't mean maybe. I'm serious. Mind you, I didn't have a single bit of gift for storytelling or writing. I didn't even want to write. I just wanted to cash the checks that would come from writing.

The other day an author told me a good one. I don't want to use the editor's name because I haven't his permission. In fact, I don't know him personally. For reasons which will become apparent, as they say in directors' reports to stockholders, he's one editor who has never bought my stuff. (Nope, take that back. He has bought a straggling story or two, but he's never bought in quantity.)

Anyhow, the author told me about a conversation he had with this editor a few months ago. The editor said: "Of all the developments in the fiction game that have surprised me, the one that has given me the biggest jolt was the success of Gardner. I was editing a string of magazines when Gardner's stuff commenced to come in, and it was, without exception, the worst stuff that has ever hit New York City consistently. There have been, of course, worse individual efforts. But Gardner's stuff kept up, and it was lousy!"

He was right.

And he hadn't even seen the worst of it—not to recognize it. I was afraid some of my first efforts would be more or less putrid, so I

decided to mask my real identity under a pen name until after I'd learned something of the rudiments of the game.

I didn't branch out with the name of Gardner until after I'd sold half a dozen stories under the pen name of Charles M. Green. And those stories weren't sold under the name of Green until after the aforesaid Charles M. Green had collected so many rejection slips that he knew them all by heart.

But, I figured this way: "It took me five years of careful and intensive study to get so I could practice law. Writing is just as much of a profession. Therefore, I must want to get the money out of writing badly enough to put in five years before expecting a single sale. Otherwise, I won't even start in to write."

So I decided on a five years' apprenticeship.

I sent the yarns out, and the postman brought 'em back.

◆ AND then Phil C. Cody enters the picture.

Phil Cody, in case you don't know, is one of the most lovable chaps that ever had a finger in the publishing pie. He's in charge of circulation for the Warner Publications, including *Black Mask*, *Field and Stream*, and *Arts and Decoration*.

Phil Cody got hold of one of my stories somewhere around the *Black Mask* editorial office. I think it was the first long detective story I'd ever attempted. And Phil put his comments on the back of a sheet of memo paper. I still have that paper. It says, in part, and this, by the way, is the mild part: "... Most puerile yarn I have ever read. The plot has whiskers like unto the Spanish moss on an oak tree. The characters are stiff and wooden. They talk like dictionaries. There isn't any suspense. The end is obvious from the beginning. . . ."

When the editor sent me back the story, there was Phil Cody's burst of irritation nestling inside of the yarn. The editor had been kind enough to give me a real bit of constructive criticism. It was the first I'd ever received.

Did I get mad and write the editor and Cody that my friends had read the story, and pronounced it superior to the type of blah they were publishing in their magazine?

I did not.

I sat down and retyped the yarn with Cody's criticism in mind. It wasn't much better when I got done with the second attempt. I wasn't used to typewriting, and the ends of my fingers had been pounded loose from the nails. When I started the third attempt the ends of my fingers were bleeding. I had to get adhesive tape and bind them up.

The third draft of that story went on to *Black Mask*.

And I got a check for one hundred and sixty bucks.

And that was the turning point in my career.

I've mentioned it in detail because of a peculiar thing that has occurred time and time again. It is this: I see attempts of beginning writers. And, almost invariably, those attempts are infinitely superior to the yarns which I first sent out. In other words those people are far better writers than I am. They have more natural talent.

But they lack the courage to stay with it. They lack the mental discipline to keep plugging and studying. I don't know how much I've improved since I wrote my first stories, but I do know that if a majority of the people who read this article would be willing to work as hard as I did and study as hard as I did for as long a time as I did they'd be better writers than I am now. They've got more natural talent.

I've had to dig out every blessed thing I know about writing, and it's been a hard grind.

But here's the funny part.

As I got started, I became more and more enthused and fascinated. I took a keen interest in the technique of writing. I began to study reader psychology. Finally, I became so fascinated with writing that I couldn't quit it now to save me. If the editors quit accepting my stories, or quit paying for them, I'd keep on writing just the same.

I like it.

How did I keep going on up? By slanting.

Now there's been a lot written about slanting. There have been pros and cons, but I got my stuff across by slanting. Not by slanting at the editor, but by slanting at the public.

For a while I'd been a sales executive, during a period of time when I thought I'd broken away from the law business for keeps. I was associated with one of the best salesmen I ever knew, and I learned to regard everything from the sales angle.

So I figured I was a manufacturer of stories, that the magazine was the jobber, and the public the consumer. I started trying to find out what the *public* wanted.

I hung around newsstands, talked with dealers. I talked with steady readers. I asked questions, I tried experiments. Only recently I paid a man who was an inmate of a veteran's hospital to pass magazines around and listen to the comments of his cronies, write down those comments and send them in.

The man was educated. He had a keen sense of fitness and of humor. His letters are among my most cherished reference notes. He gave me some priceless tips.

I found that there are certain psychological things which I call, for lack of a better name, "Common Denominators of Public Interest."

Read over stories that get by. It doesn't matter whether they're ranch-romance stories, detective stories, cowboy stories, war stories, or air stories. You'll find that they all possess certain common denominators of interest. Separate them, classify them, and then start building stories that contain those common denominators, and see how quickly the readers react.

You bet it pays to slant

◆ BUT what I started to talk about was this business of throwing cold water over beginning writers just because there's a depression on.

It is true that readers have turned away from the wood pulps in droves. Why? Because of the much advertised depression in part. In part because the wood pulps, taken as a majority, were rotten. The readers became disgusted with them. But many of the wood pulps were never better off than they are today.

Prove it?

Oaky. Let's be specific. Take *Detective Fiction Weekly*, for instance. They have continued to pay top rates and to demand consistently good material from writers. Send them an inferior, hastily-written yarn, and what happened?

Back it came with a nice little note from the editor.

What's happened to *Detective Fiction Weekly*? I got a letter from the publisher the other day. The magazine is continuing to forge ahead. Its circulation is increasing. It's still paying the same rates that it was during the peak of prosperity.

Is it good policy?

Watch it.

It stands out like a sore thumb. Everybody's shooting stuff at it. Their mail has increased enormously. It's getting the pick of the stuff to choose from and the writers it wants.

And that's true, more or less, of every magazine that's still on the stands today.

Look at *Dime Detective Magazine*. It was started at the peak of the depression, if that is a proper term. It is reported to be forging ahead.

Look at the twenty-centers. Take *Black Mask*. That magazine is maintaining its quality. It is continuing to pay me good rates. The same, I believe, holds true for *Clues*. *Argosy* is published by the same company that turns out *Detective Fiction Weekly*. Its policies are similar, and it is enjoying an increase in circulation, if one can go by the best figures available.

These magazines are going to carry on regardless of where the bottom of the depression is. The fact that competitive magazines are going out of business makes those properties just that much more valuable for their owners.



◆ LET's get right down to brass tacks and look at the thing from a dollars and cents viewpoint.

During all the time I've been writing I've been doing some law work. At the start I was doing all law work save late at nights and on Sundays. I had to come home so tired I could hardly see the keys of the machine and grind out stories.

I had to write them in longhand with eyes watering from the unaccustomed strain, had to copy 'em on the machine, had to mail 'em, and usually retype 'em a time or two. I could have used one of the stenographers at the law office, but we were so busy down there I made up my mind I would keep the fiction business entirely separated and wouldn't use a stenographer in it until it could afford to support one.

All right. The first year I wrote I made sales.

Here's the actual income by years, solely from fiction:

1st year .....	\$ 974.00
2nd year .....	3,436.00
3rd year .....	5,838.15
4th year .....	6,627.50
5th year .....	9,614.25
6th year .....	13,612.50
7th year .....	14,941.00
8th year .....	20,525.00

I'm not going into details for the last year or two. I've cited enough to show that there's money in the game. I've sold a slick or two, but, for the most part, that money has been made entirely from the sale of first serial rights to wood-pulp fiction.

And I'll say this. While collections have been slower during the last year or two, nevertheless my actual sales on which I have realized cold, hard cash, have shown a steady increase during all the time I've been writing. And that holds good right up to August 1st, 1932.

So much for the depression.

Why am I encouraging beginners? Why don't I try to keep down competition?

Because I know how much a word of encouragement would have meant to me during some of my blue spells. And I encourage competition because I like it. It makes all of us write better, and it makes for better wood pulps, which, in turn, makes for better rates.

Any time I can't keep pace with competition

in this fiction business, I deserve to be scrapped. At that, the fiction business doesn't owe me anything. I'm ahead of the game. I wanted to travel, and I've traveled.

I've lived in the desert in my camp wagon. I've cruised the Inside Passage in a forty-two-foot yacht. I feel as much at home in Shanghai or Hongkong as in New York City. I've tapped out a yarn during a typhoon on the Straits of Formosa, and been chased by pirates in the Pearl River. I've gone into the country of the head hunters in northern Luzon, heard the blast of sound which comes from the picture shows under the galvanized iron roofs at Zamboanga. I've lived in Peiping, hunted with bow and arrow in Oregon, Washington and Alaska. I've associated with gangsters, patrolled beats in police radio cars, whizzed around in aeroplanes, all by way of getting local color.

And I've made a good living all the time I was doing it. It's been hard work, but I like work. I've had my ups and downs, and I like 'em both.

To hell with a life of monotony. I want to be where I have to use my wits and where I have to work. I want adversity to struggle with and the element of the unexpected to give me a zest for life. Who wants to drift down stream on the placid current of a chartered river?

I remember cruising in the waters of British Columbia when we saw an arm of the sea marked on the chart as "uncharted" with a warning that no accurate charts had ever been made of this locality because there was no data. Doubtless craft had been up it, etc., but it was filled with known and unknown dangers to navigation.

Just because it was unknown, we went out of our way to explore it. And, incidentally, encountered one of the most unique and priceless adventures of a lifetime spent dabbling around with adventure.

That's why I like to see things moving along. Bring on your depressions. I like 'em.

Bring on your competition. I like it.

More power to you, brother. Come on in, the water's fine; and don't let calamity howlers frighten you into quitting before you know what you can do.

The majority of you writers can do better than I'm doing if you'll buckle down and work. So come on and LET'S GO!



*Suit the action to the word, the word to the action, with this special observance; that you may overstep not the modesty of nature.*

—HAMLET

# What A Newsdealer Thinks of Magazine Writing

... As Told to WALTER HARBIN

**A**FTER many years as the owner of one of the largest newsstands in the South, carrying every magazine of importance printed in the United States, I am retiring from business to spend my remaining days on a ranch that magazines earned for me.

In passing, I must say that my attitude toward the magazine editor and the magazine writer has always been friendly. I coveted their success. If a magazine appealed, I made more money from its increased sales. But I want to say something that might interest every editor and writer.

As a newsdealer I met the difficulty others faced—too many magazines. The stands could not give them all attractive display; the multiplicity of titles confused the public; what was more important, the supply was beyond the buying power of the public. Returns were heavy. My business was in a small town, but newsdealers in cities have told me that the same condition exists there.

But I looked somewhat deeper than that. People buy magazines from other motives than those that impel them to purchase groceries, clothing, furniture, or soap. They do not *have* to buy magazines. They buy them strictly because they want to. They want "something to read."

Reader interest is the basis of the newsdealer's success. Pretty covers, attractive stands, polite salespeople, all help; but in the last analysis a man buys a magazine because he believes there is something inside the covers he will enjoy. He gambles on the book's ability to entertain.

My experience coincided with a great acceleration of specialization. I used to think that the store nearest in type to a magazine store is the cooked food store—the restaurant. Specialized restaurants usually are "joints": chili joints, hot-dog joints, barbecue stands, weiner huts; while the big restaurant is the one with a diversified bill of fare. Yet the figure fell down. The old pulps that presented each issue a diversified bill of fare dropped off one by one. The one-theme magazine prevailed. But only among the pulps. None of the big slicks is a one-theme book. Each has a field different from all the others, but each presents each

month or week a diversified table of contents. There were, too, among my customers, more regulars for the latter type of magazine. I often wondered if the pulps were not educating a public that would fall away in time of need.

◆ FOR the public of the specialized magazine was not a regular public. I had three customers who bought every week a certain Western. The other eight or ten of this particular book went first to one and then to another. I concluded that magazines might be specialized, but customers could not be. If there is advantage in specialization, it lies here: a man who wants to read a detective story, a woman who wants to read a love story, selects a magazine specializing in that type of fiction. I used to think that a magazine with a diversified content would do well to print instead of the gaudy pictures that the pulps have run to, an attractive table of contents on the cover—

**RUBIES OF DOOM**—*Cracking detective story*  
By Bill Teazem.

**HEADIN' WEST**—*Rolling cowboy story* by  
Rufus Twogun.

Something like that. Many customers came, took up half a dozen magazines, studied the table of contents, and finally bought one or two, their faces showing uncertainty mixed with hope.

I approach one fact with hesitancy lest it seem unfriendly criticism. It was during my experience as a newsdealer that standardization began to dominate the pulps. Specialization had long been growing, but standardization came on with a rush. After the World War, new publishing companies arose, built around very positive personalities with equally positive ideas of the *type* of story the public must have. Their ideas were novel, they had behind them personality enriched by contacts on the battlefield in a foreign land. They were successful. Evidently all publishers thought it was the standardization that brought success, for all fell into line. But it was more likely the novelty and the force of personality that brought the success, and that, maybe, despite the rigid standardization, and not because of it.

◆ NOVELTY plus personality wins in any line. O. Henry and Jack London had a surplus of both. People who never went to church crowded the tents to hear Sam Jones, the tabernacles, to listen to Billy Sunday. The country is mushroomed now with little tents and little tabernacles each with its little Sam or Billy, ranting away unknown to fame. Texas even sprouted a Black Billy Sunday among the colored brethren, a decade back.

I began to feel the reader reaction to this long before the depression hit the pulps. Readers who had been faithful for a long time to certain magazines, suddenly dropped them and began to buy around aimlessly. The net sales were about the same; but a danger I did not then foresee lurked. "The stories are all alike," they said. "I have to buy a different magazine whenever I want a different story." As long as there was plenty of money it was a safe bet that if one bunch of readers dropped a magazine, others would drop other magazines and buy that one. But when money grew scarce the "tasters" quit, and there were not left regulars enough to support the magazines.

It would seem that editors have trained writers away from the public so far as fiction is concerned. The pressure upon formula, get-our-slant, study-our-magazine-and-find-the-sort-of-story-we-buy-and-write-one-like-it (but different of course) could have but one result so far as art is concerned—to choke the freedom of the spirit that is the soil out of which art grows.

The most impressive fact that appeared to me as a newsdealer was imitation. When a new magazine succeeded, the next month the news company would send me a number like it. Old houses added such a book to their lines. I felt then and I feel now that editors would have been wiser to consider that the popular response was to the *novelty* rather than to the *nature* of the thing. A corroborative fact is that the magazine exploiting a new field usually sold out the first two or three issues, then hit a level, often of no sales at all.

A final fact to be considered is that in times of prosperity or inflation, anything amuses. In times of distress the real is what catches interest. If romance, it still may have such a savor of reality as some of Scott's novels have even yet, though they have been criticised as to archæology, history, slow starts, and what not.

That the pulp editors are changing their plans is apparent. One love-story magazine went sexy, and went broke. A Western or two strenuously demanded the "real West." That may be a healthy sign. I have wondered why the supposed nineteen-year-old girls who read the love pulps (those I sold them to were old, old ladies!) would not once in a while like to read a story from the lover's angle. A famous

Saint Louis preacher went to a broken-down old church. He made the congregation swap sides—those who had sat on the left for a generation moved over to the right. He has one of the largest congregations in the city now.

This is only a guess. I offer no advice to the editor. There are angles to his job outside my knowledge. My particular concern is with the writer who has reasons to hope to sell—who has sold a story or two and hopes to become a regular.

Changes are appearing weekly, semi-monthly, and monthly. They are hardly yet the result of intelligent planning to meet the changing situation, for the situation is not understood by any of us—editors, writers, newsdealers, authors' helpers. But all of us feel sure that we are passing through one of those eras when a people change in a decade more than in the preceding generation or two. He who first envisions what the change will be will build up a great and lasting success, writer, editor, or whatever his calling.

◆ No writer should hope for success with stories that are *too* different. The day may be about to dawn for the genius with the new idea, as it dawned for Poe with his new doctrine of the one effect, for Hawthorne with his feeling for life and the mystery behind it, for Bret Harte, with his pioneering in local color, for Jack London with a realism truly American, far removed from the dreary, squalid realism of the European writer; but there are never many of that kind. Perhaps the day of mechanical grinding out of stories at the rate of a million words a year has passed. It ought to pass, except for geniuses like Dumas and Bedford-Jones. Such an ideal for the average writer is mental and almost moral suicide. One safe guess is that the writer who succeeds in winning a public in the dawning era will have higher aims than the editor's check, right as it may be for him to desire that.

What the new type of fiction may be who can foretell? But this much it is safe to guess. It will be nearer to life, it will be more sympathetic, it will doubtless be wholesome, it will be sincere, and it will be interesting. Such has ever been the fiction type that has succeeded eras of unrest and suffering.

Perhaps fixed formulas will relax. When such writers as Dr. Canby lament the fact that the tale has been lost as a literary medium to this generation, along with many another form that might be developed to as high perfection as the strictly technical short-story, there is reason to hope that such a depression as this one may scare some editor into printing stuff because it is interesting, whether it fits into the technical circle inside of several other circles favored by that editor or not.



# A TIP FOR HOLLYWOOD

... By WILLIAM E. BARRETT



William E. Barrett

POOR old Hollywood is having a lot of trouble again with the writers of stories. Original stories are scarce and they are afraid to buy from the general public because of the plagiarism law suits that invariably follow when the bars are dropped. The writers of originals are becoming sterile and the important

big names burst out indignantly in the papers with a protest against being overpaid.

It is all very discouraging, but here is a free tip to Hollywood that will clear up the story trouble in a couple of months.

All that Hollywood has to do is to fire the sterile writers of originals, send home all the big-name writers who are sitting around on freshly pressed pants, and hire some editors—*Pulp Paper Editors*.

This is a dead-serious suggestion. The editors of America's pulp paper magazines are story-buyers par excellence. They are serving the same public served by the moving picture industry and they are up against the same problem. Advertising does not pay the way for the pulp magazines. They live off the proceeds of circulation and they have nothing to sell but stories—the thing that Hollywood needs constantly.

How could Hollywood use a pulp editor?

It could give him a desk and a lot of stamps and a good-looking stenographer and tell him what was needed in the story line for the coming six months. Then, turn him loose.

He has, at his fingertips, more addresses than a traveling salesman. He knows writers all over the well-known Union who are trained to produce stories at high speed or low speed upon demand. He knows the men who can produce pashy love scenes, the men who can juggle forty gags a minute and the men who can produce strong, silent fiction that is dripping in sweat.

Immediately after taking over the desk and becoming acquainted with the stenographer, the pulp editor will look over the list of Holly-

wood requirements and bat out a letter somewhat like this.

John J. Prolific,  
Cross Corners, Mo.

Dear John:

You used to sling a pretty good oil country yarn—not worth over two cents a word, of course, but good enough. I've got a spot for you.

Get yourself a character like Richard Dix. I am enclosing a picture and a character sketch in case you never heard of him, you dumb cluck.

Give me a real moving, high-speed, two-fisted opera about a guy like this and ring in a secondary love interest. Not too many clinches before the fade-out. I want one bit of good gun business in it and at least one good brawl. No obvious stuff.

Make it run about 30,000 and not too many rests between paragraphs.

◆ THE pulp editor would get his yarn. The chances are that he would get a better yarn than the pet squirrels of the studios would turn out and Hollywood would save itself some money. Its pulp editor would see to that. (Loud chorus at this point from the pulp writers—How those boys do see to that!) The P. E. would not pay any writer's salary while said writer was sitting on the crease of his trousers cogitating. He'd pay him by the word banged out.

Moreover, if time is the object, there will be a postscript on the before-quoted letter to the effect that said yarn has to be in the mail not later than next Tuesday. It will be in the mail, too. Pulp writers are well-trained individuals and what has to go will go.

The minute that Hollywood hires a good editor from the pulps, it has already bought itself a priceless mailing list of specialists that will take its story problem and hit it from any angle in the deck; scribblers who are used to limitations of time, place, circumstance, character, locale and vague taboos. And censorship? Look the good pulps over. Do the writers ever get their publishers in trouble with the police?

That's all there is. Hollywood is welcome to the suggestion and I am open to propositions as advisor in the matter of editors qualified for the job. But as long as I live, I'll never be able to understand why Hollywood had to wait for me to make the suggestion. It has been trying to run its own story factory at a loss for years in competition with the greatest factory of made-to-order fiction in the history of the world.

The Author &  
Journalist's

## Fiction Marketing Chart

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Listing Primary and Secondary Markets for Various Types of Fiction

Length requirements and other details should be ascertained by referring to the Quarterly Handy Market List published in this issue. The Secondary Markets column does not indicate that all stories of type indicated for the primary group would be acceptable, but simply that there is some overlapping which suggests possibilities. In several cases the secondary markets are not in the open market for material, though falling under the classification indicated.

## I—QUALITY GROUP

Stories of Distinction and High Literary Merit. Plot Subordinate to Character. Realistic, psychological, subtle, interpretive. Primary appeal to the intellect.

Primary or Probable Markets	Secondary or Possible Markets
American Mercury Atlantic Monthly Forum Harper's Scribner's	American Spectator Bookman North American Review Virginia Quarterly Review Westminster Magazine General Popular Magazines Women's Magazines, group a

## II—GENERAL POPULAR MAGAZINES

Dramatic stories of Adventure, Achievement, Conflict, Romance, Humor, Social Problems. Plot and characters skillfully developed.

Primary	Secondary
American Canadian Magazine College Humor College Life Collier's Columbia Cosmopolitan Country Gentleman Elks Liberty MacLean's Physical Culture Redbook Saturday Evening Post	American Hebrew Blade and Ledger B'nai B'rith Bridge Magazine Country Home Menorah Journal Movie Romances Outdoor America Photoplay Rotarian Action, Pulp-paper Magazines Women's and Household Religious Magazines

## III—WOMEN'S AND HOUSEHOLD MAGAZINES

a—Love, domestic or social problems. Plot and characters skillfully developed. Crisp, modern style. Sophisticated on surface; "Love's Sweet Dream" at core.

Primary	Secondary
Canadian Home Journal Delineator Good Housekeeping Household Magazine Ladies' Home Journal McCall's Pictorial Review Women's Home Companion	Harper's Bazar Vanity Fair Vogue Group b General popular magazines.

b—More restricted in theme and style. Unsophisticated, glamorous, emotional.

Chatelaine Farmer's Wife Holland's Home Friend Home Magazine Mother's-Home Life Woman's World	Parents' Magazine Groups a, c and d. Farm Magazines Religious Magazines Love Story Group
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c—Small town or rural appeal.

American Cookery Comfort Blade and Ledger Everyday Life Family Herald and Weekly Star Gentlewoman Good Stories Grit Home Friend Homemaker Western Home Monthly	Country Gentleman Country Home Groups b and d Farm Magazines Religious Magazines
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IV—ACTION AND PULP-PAPER MAGAZINES—  
MALE INTEREST

Plot, vigorous physical action and drama essential.

a—Adventure and action of all types, Western, air, war, sea, detective, crime, sport, etc.

Primary	Secondary
Ace High Action Novels Action Stories Adventure Argosy Blue Book Complete Adventure Novelettes Five Novels Monthly Popular Complete Stories Popular Fiction Short Adventure Stories Short Stories Top Notch	General Popular Magazines Boys' Magazines Blade and Ledger Grit Star Novels Thrilling Adventures

b—Air Stories

Air Stories Daredevil Aces Sky Birds	Groups a and d Boys' Magazines U. S. Air Services
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c—Detective, Crime, Mystery, Gangster Fiction.

All Detective Black Mask Clues Complete Detective Novel Detective Dragnet Detective Fiction Weekly Detective Story Dime Detective Magazine Gang World Illustrated Detective Magazine Master Detective (true) Real Detective Shadow Magazine Short Detective Stories Startling Detective Adventures (true). True Detective Mysteries (true) Underworld	Group a General Magazines Women's Magazines Rapid Fire Detective Thrilling Detective
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d—War and Air-war.

Aces Battle Aces Battle Stories Flying Aces Our Army Sky Birds Sky Fighters War Birds Wings	American Legion Monthly Foreign Service Stars and Stripes U. S. Air Services Groups a and b General Magazines
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e—Western Fiction.

All-Western Black Mask Dime Western Magazine Frontier Stories Lariat Story Triple-X Western Two Gun Stories West Western Story Wild West Stories and Complete Novel Magazine Wild West Weekly	Cowboy Stories Rapid-Fire Western Love-Story Western Magazines Group a General Magazines
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f—Scientific and Pseudo-scientific Fiction

Argosy Astounding Stories Amazing Stories Time Traveller Weird Tales Wonder Stories	Group a General Magazines
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Primary or Probable Markets      Secondary or Possible Markets

g—Miscellaneous (types indicated by title).

Oriental Stories      Group a  
Railroad Stories  
Sport Story

#### V—LOVE STORY—PULP PAPER AND ALL FICTION

a—Romantic love, glamorous, emotional, melodramatic

Primary	Secondary
All Story	Woman's Magazines
Illustrated Love Magazine	Five Novels Monthly
Love Mirror	Thrilling Love Magazine
Love Story	Confession Magazines
Short Love Stories	

b—Love-stories with Western background.

Primary	Secondary
Complete Western Love Novelettes	
Ranch Romances	Western Love Stories
Rangeland Love Story	Male Interest Western and
Western Trails	Adventure Magazines
	Women's Magazines

c—Love stories with motion picture background

Primary	Secondary
Modern Screen Magazine	General and Women's
Movie Romances	Magazines
New Movie Magazine	Photoplay

#### VI—SOPHISTICATED AND SOCIETY MAGAZINES

Primary	Secondary
Chicagoan	Life
Game & Gossip	Quality Group
Harper's Bazaar	Women's Magazines
Houston Gargoyle	
Mayfair	
New Yorker	
Spur	
Tattler & American Sketch	
Vanity Fair	
Vogue	

#### VII—SEX AND RISQUE MAGAZINES

Primary	Secondary
Breezy Stories	Confession magazines
Gay Parisienne	
Paris Nights	
Pep Stories	
Snappy Magazine	
Spicy Stories	
10 Story Book	
Young's	

#### VIII—CONFESSION MAGAZINES

First-person stories usually dealing with romantic and sex problems.

Primary	Secondary
Dream World	Sex Magazines
Love Mirror	Love-Story Magazines
Rexall Magazine	Women's Magazines
Short Confessions	General Magazines
True Confessions	
True Experiences	
True Romances	
True Story	

#### IX—BUSINESS FICTION

Primary	Secondary
American	General Magazines
Extra Money	
Independent Salesman	
Opportunity	
Saturday Evening Post	
Specialty Salesman	

#### X—TABLOID OR SHORT SHORT-STORIES

Stories under limits of 1000 to 1500 words, miscellaneous types.

Primary	Secondary
Adult Bible Class Monthly	Magazines of All Classes
American Cookery	
American Farming	
American Hebrew	
Blade and Ledger	
Chicagoan	
Christian Endeavor World	
Christian Herald	
Collier's	
Comfort	
Cosmopolitan	
D. A. C. News	
Elks	
Everyday Life	
Foreign Service	
Grit	
Home Digest	
Home Magazine	
Household Magazine	
Illustrated Love Magazine	
Judge	
Liberty	
Life	
Miraculous Medal	
New York Daily News	
New Yorker	
New Republic	
Opinion	
Our Army	
Paris Nights	
Pennac	

Primary (Continued)

Photoplay  
Playgoer  
Presbyterian Advance  
Present, The  
Redbook  
Real Detective  
Rotarian  
Short Adventure Stories  
Short Confessions  
Short Detective Stories  
Short Love Stories  
Short Short Stories  
Short Shorts  
Snappy Magazine  
Tattler & American Sketch  
10 Story Book  
Top-Notch  
Union Signal  
Vanity Fair

#### XI—RELIGIOUS FICTION

Primary	Secondary
Adult Bible Class Monthly	General, Women's, and Quality Magazines
Ave Maria	
Canadian Messenger	
Catholic World	
Christian Endeavor World	
Christian Herald	
Congregationalist	
Improvement Era	
Grail	
Lookout	
Magnificat	
Miraculous Medal	
Presbyterian Advance	
Union Signal	
Unity	
Youth	
Juveniles, religious type	

#### XII—SUPERNATURAL FICTION

Primary	Secondary
Strange Tales	My Self Magazine
Weird Tales	Occult Digest
	General Magazines

THE DELL PUBLISHING COMPANY, according to apparently authentic reports, will launch an innovation in publishing by issuing its present *All-Western Magazine* and its newly-announced *All-Detective*, as 5-cent weekly publications, beginning in October. The effect of this on the pulp-paper field is in doubt, but the probabilities are that it will at least furnish a larger market to pulp-paper writers. There has been

no indication that a material cut in rates to writers is contemplated.

The adoption of a 10-cent price by *Adventure*, accompanying similar price cuts by other magazines in the action field, is felt to portend that the majority of fiction magazines will go to a 10 or 15-cent price in the very near future, and that prices will be stabilized, in general, at these levels.



# THE MINIATURE CAMERA

... By ELLIOTT CHURCH

**D**URING the past fifteen years I have taken thousands of photographs to illustrate my articles. My investment in photographic equipment amounts to several hundred dollars. I have used big and little cameras, and my advice to the writer is this: *get a miniature camera.*

The trend in press photography is to smaller and yet smaller sizes. Cameras are now offered which take pictures on standard motion-picture film with each negative but  $\frac{3}{4}$  by 1 inch in size. The camera itself is so small that one can easily carry it in his pocket.

The Leica, now generally recognized as the outstanding camera in the miniature class, uses 35 mm. motion-picture film with a double-frame picture area ( $1 \times 1\frac{1}{2}$  inches). The negatives are not much larger than a postage stamp, yet produce extraordinary results when enlarged to 5x7 or 8x10 inches. Up to 36 pictures can be taken at one loading.

The Leica camera shatters picture costs. Motion-picture film in short lengths can be bought for four cents per foot; figuring eight Leica pictures per foot, each negative costs only  $\frac{1}{2}$  cent. Economy is not the only special consideration to be found in film. Many kinds are available, from the fine-grain positive to the high super-speed panchromatic. Copying magazine articles, positive safety film is used to obtain phenomenal detail. Fine-grain orthochromatic films are available for most purposes requiring high speed. Super-sensitive films are recommended for photography under the most extreme light conditions.

An amateur can obtain fine pictures with the Leica. It is practically fool-proof. One turn of the winding knob sets the focal-plane shutter, advances the film one picture, and also registers one exposure on the counting dial. Double exposure is mechanically impossible.

The standard two-inch f:3.5 Elmar lens is the best for most pictures taken with the Leica, but six other lenses are available. The high-speed f:1.9 lens is practically the ultimate in speed lenses, about four times faster than the standard f:3.5. Action pictures can usually be taken without using flash powders or flash bulbs. Very little experience is required to

make good enlargements up to even 11x14 inches. A small developing tank is used for the individual film strips, developed by the time and temperature method fully explained in a booklet available on the subject.

There is probably an average saving of 20 cents a print in the Leica enlargement method over the old-time view-camera method. This is of consequence, but of much more importance is the labor saving. A dozen or more pictures can easily be taken with the miniature camera in the time required to take two or three with the large type.

Willard D. Morgan, a writer who gave such attention to his camera that he became recognized as an authority, tells me of the growing use of the miniature camera in gathering source material and creating a negative file. Relates Mr. Morgan, "I often take anywhere from 50 to 200 pictures in a day with my Leica. The cost of film is so low that I can afford to do it. The camera is so infinitely more versatile than cameras used to be that it is almost literally true that I can take a picture of anything, anywhere, anytime. As a writer, I never know when a person, thing, event, an obvious photo-story, will present itself to me. With the Leica, it is possible to take the so-called candid or concealed, photographs, which are red-hot with appeal now for newspapers and magazines. I expect the time will come when writers will 'wear a camera' as typically as they now carry a fountain pen.

"Detective-story writers should build up for themselves negative files of guns, bullets, courtroom scenes, criminals, accessories of murder in great variety, evidence, and other source aids to story writing. Western story writers can use the miniature camera in the same way, to record round-up scenes, saddles, cowboy types, horses, cattle, sheriffs, and a thousand and one other things. With a miniature camera, a Western story writer in a few hours can record for his material file facts which he couldn't write in a notebook in several days. And the cost of film is negligible."

There is no question about it. The miniature camera opens up fascinating new uses and opportunities for the writer.

## PHOTOGRAPH TIPS

**A**DVISES William C. Pryor, whose experience includes that of roto editor of a daily newspaper, features and news photo editor of the Associated Press in Ohio, and associate editor of a farm paper: "If you have your prints commercially finished, shun the corner drug store—its work *may* be good, but the chances are against it. Have your work done through regular photographic dealers—they generally have the best commercial finishing services. And don't forget to complain if the work they turn out isn't satisfactory."

An A. & J. subscriber in Georgia has found that cardboard of the sort employed by laundries in wrapping shirts is economical, effective, for photo shipment. About three thicknesses are used. Strong manila or Kraft envelopes are recommended. The photograph may be enclosed in the unsealed Kraft envelope, taking third-class postage, the manuscript in an envelope of different color, first-class postage, glued to the large envelope. It is important to have the two envelopes contrast in color.

Many writers do not know that photographs bearing identifying inscriptions may be sent third class. They may be—but the sender should be careful in writing his inscriptions, which should strictly be for identification purposes. You may stamp your return address. You may give the title of the photograph in writing.

Do not clip manuscripts to photographs. The clip may leave a mark, which will give the engraver added labor.

Prices paid for photographs have come down somewhat during the past two years. In the business-paper field, which is a large buyer, \$2 is an average price. The Handy Market List, of *THE AUTHOR & JOURNALIST* (last issue, September), lists the buying prices of many publications. Syndicate buyers are listed in the annual syndicate list (last issue, May).



This action photograph, made by William C. Pryor with a small camera and enlarged to 8x10 inches, was sold for magazine cover use. It is a posed picture. Drama and atmosphere are here, qualities editors now look for in photographs.

## ACTION! The Hollywood Slant on Photographs

... By HAROLD J. ASHE

**I**LIVE in Hollywood, but it was not until a magazine publisher told me, "Photos are one-third to one-half an article," that I seriously began to study the subject. Like a good many other writers, I had been sending with my articles any photos that seemed to be relevant, and results had not satisfied me.

I realized that I must put appeal into my photographs, just as already I carefully sought my article material, then slanted for the market. And I took a cue from the motion pictures. Here was photography which was the basis of a major industry, and what was its essence? *Action!*

I began to plan my photographs, insisting

on action which related to my text. Immediately, my sales jumped.

For instance, top rates were paid me for a feature on a hardware store's large rental business in guns. An actor friend and the hardware dealer posed for me. Result: the photograph of a typical rental transaction. The same store had a new method of measuring rope by using the floor, marked, as a measuring device. I posed a clerk measuring rope. Again action!

*Household Magazine* bought a feature article on the small-town backgrounds of famous Hollywood stars, largely because of the art. I unearthed baby and childhood action photos of several of the stars in unconventional poses.

*New Movie* paid a high rate for an article on the Yale Puppeteers, due largely to the photos, which showed movie stars with puppet replicas of themselves.

A certain radio store had an unusual accounting system. A picture of the dealer going over his books with his bookkeeper did the trick. I sold another article on a dealer who refused to repair cheap radio sets. My photograph showed the dealer saying, "No."

A plumbing establishment distributed a novelty advertisement door-to-door as a means of engaging the housewife in conversation and learning whether heaters needed repairing. The story sold with a photo of the salesman presenting the novelty to a housewife, who was seen standing in her doorway. A kitten wandered into the picture just at the critical moment and added the final domestic and authentic touch.

Though other photograph opportunities be absent, the writer at least can photograph the person interviewed in a characteristic work-a-

day pose. Frequently when interviewing executives, I take desk photos. That is, I pose the subject at his desk, in the act of telephoning, or writing, or perhaps examining correspondence. A tip for desk photos: tactfully, have the subject clear his desk. A cluttered desk doesn't suggest that a man is busy, but that he's slovenly.

There are occasional opportunities for gag photos. In a business article that described merchandising methods of an automotive concern, I used a photo of Johnny Hines, movie comedian, trying to crawl in under the hood of the engine in an effort to hurry up the new installation he had been thoroughly sold on. The pose caught the reader's attention; it was then up to the text to hold him.

Most commercial photographers seem to know almost nothing of the art of posing action photographs. The writer who will study the motion pictures can learn fast. As he develops skill, he will note a gratifying increase in his article sales.

## THE AUTHOR & JOURNALIST'S LITERARY MARKET TIPS

GATHERED MONTHLY FROM AUTHORITATIVE SOURCES

The Short Publishing Co., 1101 Electric Bldg., Asbury Park, N. J., announces that it will issue four magazines, *Short Detective Stories*, *Short Love Stories*, *Short Adventure Stories*, and *Short Confessions*. Lengths will range from 800 to 2000 words. Nineteen stories a month are scheduled for each magazine, and word rates, it is stated, will be 3 cents up, payable ten days before publication. The publishers write: "Though new authors are welcomed (in fact, we look to unknowns to supply the most valuable material), the first submission by an unknown writer should be accompanied by the names of at least two personal references as evidence of good faith and the avoidance of plagiarism. Second serial rights to stories which have appeared in magazines of small circulation but high literary quality will be considered."

Fawcett Publications, 529 S. 7th St., Minneapolis, Minn., are notifying regular authors that they are buying no more stories for *Battle Stories* or *Triple-X-Western*, owing to a sudden shift in plans. A projected new detective-story magazine also is being held up for the time being and calls for material to fill it have been cancelled.

*New Outlook*, a revival of *Outlook*, is to appear as a monthly in October, under the editorship of Alfred E. Smith, former governor of New York and presidential candidate. The magazine will be published by Frank Tichenor, also publisher of *The Spur*, *Aero Digest*, *Sportsman Pilot*, and *Port*, at 515 Madison Ave., New York. Frank D. Walton, formerly with the New York *Herald Tribune*, will be managing editor. It will be devoted to discussions of current national affairs.

*The Shadow Detective Monthly*, 79 7th Ave., New York, of the Street & Smith group, has changed its title to *The Shadow Magazine* and increased its frequency of issue from once a month to two times a month. John L. Nanovic, editor, states: "The increase of issues furnishes a larger market for short-stories of the detective action type. We are need in of stories from 2500 to 6000 words in length, none over that length. We especially prefer them about 4000 words. Although we require no set formula, we do want the law to conquer crime. We are not especially inclined toward the slow deductive story, but prefer the one in which the officer or detective solves the crime by means of direct action, going after his criminal and getting him through direct struggle, or some other method which requires interesting action. We report on all stories within a week and pay at least 1 cent a word on acceptance. Our inventory is low, and we are ready to buy enough to stock up."

*Short Short Story Magazine*, 314 Fifth Ave., S., Minneapolis, Minn., is a new magazine devoted to short short-stories and edited by Thomas M. Kelly, who writes: "We are swamped with gangster and crime stories. Anything with a humorous angle has a much better chance with us." It is reported that the new magazine will be distributed through Antoinette Fawcett as the second of her proposed string of periodicals, first being *Calgary Eye Opener*. It will pay "prevailing rates" on publication.

*Screen Weekly*, 500 5th Ave., New York, is a new motion picture magazine edited by Frederick James Smith.



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*Dime Western Magazine* is announced as a new monthly magazine to be issued by Popular Publications, 205 E. 42nd St., New York. Rogers Terrill, editor, states that Westerns in short-story lengths of 2000 to 6000 and novelettes up to 25,000 words will be used. "Story and character values are being emphasized rather than forced action of the gun-dummy type, but all stories must pack dramatic punch. Unusual story situations and unexpected plot twists are particularly wanted, as a real attempt is to be made to get away from the trite and hackneyed Western plotting. Gunmen and gunfights are, of course, not barred, but they must have real motivation behind them. In other words, don't manufacture a gun battle just to give your story the proper high-powered send-off. If you can give your characters human, valid reasons for dragging their hardware, let 'em go to it. We like action in its proper place, but we don't want the old brand of hectic, unmotivated bullet-throwing that gets the story nowhere and callouses the reader to the real thing when it comes along. All stories must have bona fide Western color and atmosphere, but story material may be dug from the entire history of the white man's West, since there are no definite period limits implied in our story policy. Rates range upward from 1 cent a word, payment on acceptance, and every effort will be made toward speedy decisions and quick checks."

Narrative Publishers, Inc., 201 N. Broad St., Philadelphia, announce the publication of a new magazine, the title of which will be withheld until it appears on the stands. The magazine is to be edited by Wm. H. Kofoed and is "in the market for smart, sparkling, sophisticated, swiftly-moving romances, occasionally verging on the naughty in a blase, *New Yorker* manner. The gay, satiric, musical comedy viewpoint is desired—a colorful, light-hearted, clear-seeing youthful viewpoint. Swagger, dressed-up stuff—the town car, beautiful girls, gorgeous gowns, the latest hair-dress, top hats, clever talk, a good time. Even if by chance some of the characters should have nothing but a dress suit and plenty of front, they'd laugh it off. A little thing like a depression couldn't lick 'em or dull their appetite for life and color. As for backgrounds: Broadway, Hollywood, Lake Placid (winter sports), Havana, Bermuda, the Mediterranean, Honolulu, Paris, Nice, Monte Carlo, Palm Beach, on shipboard, at the races, the theatre (front or backstage), on the golf links, tennis courts, in private swimming pools, or at the beach. Plot, of course. Characters that step out and act their parts and talk their lines instead of being talked about at great length by the author. Lengths should run as follows: Novelettes, from 10,000 to 15,000 words; short-stories from 2500 to 5000. An occasional brief article of from 1500 to 2500 words such as a racy biographical vignette of a gay celebrity, or a satiric article on alimony, or other timely 'problem' stuff that can be treated with light, journalistic brilliance. Payment will be not more than 1 cent a word at the start, but will be made on acceptance."

*All Detective*, 100 Fifth Ave., New York, is to be the title of the new detective-story magazine issued by the Dell Publishing Company and edited by Carson W. Mowre. It will use material of the action rather than the deductive type, and will endeavor to keep out of old grooves. An O. Henry twist is desirable. It will use short-stories and novelettes of not over 10,000 words, as announced in our September issue.

The Century Company, 353 4th Ave., New York, has arranged to collaborate with the Williams and Wilkins Company, Mt. Royal and Guilford Ave., Baltimore, Md., in the publishing of non-technical books in scientific fields. The Williams and Wilkins Company will retain the purely technical field.

Despite announcements that Fiction House, 220 E. 42nd St., New York, was discontinuing all magazines, they have been appearing on the newsstands, and it is now reported that publication of *Lariat Story*, *Action Novels*, and *Frontier Stories* will be continued on a bi-monthly basis, though probably buying little material, while *Action Stories*, *Wings*, and *Aces* are being published monthly.

*True Experiences*, 1926 Broadway, New York, a Macfadden true-story magazine which suspended publication with the April issue, is to be revived with the October issue.

*Foreign Service*, Broadway at 34th St., Kansas City, Mo., official publication of the Veterans of Foreign Wars of the U. S., is in the market for war stories of a serious or semi-humorous character, 3000 words maximum, as well as short short-stories of interest to A. E. F. veterans. Barney Yanofsky, editor, writes: "Authors should remember that the contents of *Foreign Service* are read by men who have had actual experience in battle, and that imaginary feats of heroism and bravado will be quickly detected. Payment is at 2 cents per word on acceptance."

*Psychology*, 101 W. 31st St., New York, confessing that it is in financial straits, has recently been requesting authors to accept settlement of their old claims for material published at one-half of the amount due, adding that even such settlement is contingent upon the sale of some of its books, which at present constitute "frozen assets." It makes an alternative offer allowing authors to sell subscriptions and retain the money to the extent of the full amount of their claims.

*Wonder Stories*, 96 Park Place, New York, announces a change in policy as to length requirements. David Lasser, managing editor, writes: "We want short-stories that do not exceed 10,000 words, 8000 words being a more acceptable length. This means that authors should aim at more efficient use of words and swifter moving tales. We do not want bang-bang action stories and the elimination of character portrayal, description, and explanation; on the contrary, we want stories of high quality, but authors must conserve words and tell the story as briefly as possible. We are not interested in weird tales of impossible beasts. We want the scientific parts of our stories to be plausible and convincing. Instead of straining for bizarre scientific themes, we suggest a concentration on originality of plot, drama, conflict, situation, environment, character. Readers of science fiction in these critical days will no longer stand for the old hackneyed plots, the old monsters, the old stories. And by the way, 'rays' have been overdone. Use them sparingly as possible, and if you must use them, make them convincing. If in doubt as to our policy, don't hesitate to query me by a direct question or by submitting a synopsis of your proposed stories." (*Wonder Stories* is one of the Gernsback publications, which pay low rates on publication, usually under 1/2 cent a word, and are reported by many contributors to be far behind in payment for published material.)

*Photoplay*, 221 W. 57th St., New York, announces that Kathryn Dougherty has been elected president and publisher, succeeding James R. Quirk, whose death occurred recently. The new editorial board consists of William T. Walsh, Leonard Hall, Frances Kish, Ruth Biery, Sara Hamilton, and Margaret E. Sangster.

The failure of the Eastern Distributing Company, early this month, has caused anxiety as to the future of magazines handled through this agency. Several of the best-selling pulp-paper magazines on the newsstands are affected.

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*The American Spectator*, a new literary monthly to be edited by George Jean Nathan, beginning with a November issue, will not be in the manuscript market. All contributions will be prepared on invitation of the editors. It will be published by Ray Long and Richard R. Smith, Inc., at 12 E. 41st St., New York.

*Rapid Fire Western Stories* and *Rapid Fire Detective Stories*, 409 Pearl St., New York, have made their appearance on the stands, carrying the type of material indicated by their titles. They do not seem to offer any possibilities as markets for the present, their contents consisting of reprinted stories which previously appeared in Clayton magazines.

*The Metropolitan Mothers' Guide*, monthly from October to June, is a new publication to be issued by the publishers of *The Parents' Magazine*, 114 E. 32nd St., New York, and edited by Clara Savage Littledale. It will be edited for parents of children attending schools in the New York Metropolitan area.

Mail addressed to The Northwest Syndicate, 416 Hodgson Bldg., Minneapolis, is returned unclaimed.

*The Present*, 381 Fourth Ave., New York, is edited by Fillmore Hyde, not Elmore Hyde, as stated in our September issue.

*Radiostars*, 100 5th Ave., New York, is a new Dell publication using similar material to *Ballyhoo* and burlesquing the radio stars.

*All Outdoors*, Los Angeles, has absorbed *Arcadian Magazine*, Eminence, Mo., and *Swapper-Sportsman*, Detroit.

*Christian Youth*, 327 N. 13th St., Philadelphia, is reported by several contributors to be unduly slow in reporting on submitted material, and as paying rather more than a month after acceptance.

Harper & Brothers, 49 E. 33rd St., New York, have taken over the religious books of the firm Ray Long and Richard R. Smith, Inc., 12 E. 41st St., New York, who will drop this branch of publishing.

*The Wellspring*, 14 Beacon St., Boston, is no longer in the market for material. "The paper will be published under a new title as a monthly, beginning with October," writes Eleanor F. Cole, associate editor. "The fiction and general informational articles are syndicated, and the balance of the material comes from such a specialized group of writers that it does not seem wise to call for free-lance submissions."

*Bridge Forum*, 45 W. 45th St., New York, is a new magazine devoted to the game indicated and edited by Gene Clifford. It apparently makes no payment for material.

*American Forests*, 1727 K St., Washington, D. C., has reduced its rate of payment for popular forestry, outdoor recreation, hunting and fishing articles to 1/2 cent a word, payable on acceptance, with allowance of \$1 and up for photos.

*The Pennac*, Rittenhouse Square, Philadelphia, writes that its needs for the next few months are well supplied.

*Junior Joys* and *Youth's Comrade*, issued by the Nazarene Pub. House, 2923 Troost Ave., Kansas City, Mo., are not in the market for material at present.

*Plain Talk*, 635 F St., N. W., Washington, D. C., is now edited by Morris A. Bealle. It pays 1/2 to 1 cent a word on publication for articles on public affairs, 1000 to 3500 words in length.

*Thrilling Adventures*, *Thrilling Detective*, and *Thrilling Love Magazine*, 570 7th Ave., New York, are purchasing only from a selected list of writers at present, according to word from the editors.

*Complete Western Love Novelettes*, *Complete Mystery Novelettes*, and *Complete Adventure Novelettes*, 155 Fifth Ave., New York, magazines under the direction of John Burr of the Clayton group, alternate monthly between the three titles. They use 25,000-word novelettes of the types indicated. Strong love interest is essential. Rates paid are 2 cents a word, on publication.

*Adventure*, 161 Sixth Ave., New York, writes that only short-stories under 7000 words are available for its use at the present time.

*Wild West Stories* and *Complete Novel Magazine*, now at 222 W. 39th St., New York, which uses Western short-stories up to 8000 words and novels of 40,000 to 75,000 words, now pays 1/2 cent a word on acceptance, according to a note from the editors.

*The Yale Review*, Box 1729, New Haven, Conn., writes: "A great many manuscripts are received from contributors on historical subjects entirely out of our field. Our requirements are for articles on current political, literary, scientific, and art subjects. Preferred lengths, 5000 to 6000 words." Wilbur Cross is editor. Good rates are paid on publication.

*Boys and Girls*, 810 Broadway, Nashville, Tenn., announces that Mrs. W. B. Ferguson is editor, succeeding Mrs. G. H. Battle.

*Overland Monthly* is now published at 523 H. W. Hellman Bldg., Los Angeles. Arthur H. Chamberlain, editor, considers articles of Western interest, short-stories, and verse. Payment is indefinite.

*Boys' Comrade*, *Front Rank*, and *Junior World*, issued by the Christian Board of Publication, 2710 Pine St., St. Louis, have reduced their rate of payment for material slightly. The new rate is from \$3 to \$4 per thousand words on acceptance.

*Game & Gossip*, 676 S. Lafayette Park Pl., Los Angeles, is now edited by Geo. C. Thomas III, succeeding J. Allen Boone.

*Wee Wisdom*, and *Youth*, issued by the Unity School of Christianity, 917 Tracy Ave., Kansas City, Mo., are overstocked.

*Greater Show World* has moved from 1547 to 1585 Broadway, New York. Its rate of payment for material on show people and the theatrical business has been reduced to 1/2 cent a word, on publication.

*The Christian Advocate*, 150 Fifth Ave., New York, is now edited by James R. Joy, successor to Dr. D. F. Diefendorf.

*Magnificat*, which uses articles, short-stories, serials, and verse of Catholic interest, has moved from 435 Union St., to 131 Laurel St., Manchester, N. H.

*Vanity Fair*, 420 Lexington Ave., New York, is a market for sophisticated short short-stories, also for satirical articles and essays on modern life, politics, drama, sports, etc., ranging from 1500 to 2000 words. Payment is at good rates on acceptance.

*Playgoer*, 1245 S. State St., Chicago, will not be buying anything until after January 1, 1932, writes Emery Brugh, editor.

*The Presbyterian Advance*, 150 4th Ave., N., Nashville, Tenn., recently informed a contributor that it could not pay for material at present.

*The American Weekly*, formerly at 9 E. 40th St., New York, is now published at 235 E. 45th St. It is a magazine edited by Morrill Goddard and distributed with the Hearst newspapers, but is not in the market for articles at present.

*The Desert Magazine*, P. O. Box 68, Pasadena, Calif., uses articles of 1000 words or less on the deserts of the world, particularly their plant life, cactii and other succulents in particular, but makes no payment except in extra copies.



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alive, moving. Lessons are: Where and How to Begin a Story, The Function of Crisis, How to Create Suspense, Climax and Endings, Securing Movement, How to Narrate Action, Two original stories, a number of original plots and other original material are sent for personal, constructive criticisms.

## PLAN of the Third Lesson Group

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tion. Stimulating, practical assignments make the training vital.



#### PLAN of the Fourth Lesson Group

Every story writer appreciates the necessity of making his stories ingenious. That is the quality of originality, of novelty, of salability. This section is concerned with developing your ingenuity through these important lessons: Securing the Best Viewpoint, Making Your Stories Real, Surprise Twists, Methods of Working Out Plots, Plotting the Story of Ingenuity, Narrating the Story of Ingenuity. You are shown how to make use of these ideas and are trained in employing them through psychologically important assignments.

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*Rebel Poet* has moved from 407 E. 7th St. to 1227 Boston Rd., New York. It uses sketches, reviews, essays, and radical verse, portraying the class struggle, but makes no payment.

*Character and Personality* is a new quarterly magazine to be published by the Duke University Press, Durham, N. C. A British edition in London and a German edition in Berlin will be issued simultaneously. Robert Saudek of London is editor.

*Startling Detective Adventures*, 529 S. 7th St., Minneapolis, Minn., Earle R. Buell, editor, writes that it is low in manuscripts and is combing submitted manuscripts on true crime cases from all parts of the United States, for material. Photographers who have eye-stopping crime pictures for exclusive sale should submit work direct or tie up with writers who can tell a dramatic story of the case involved. Payment is on acceptance at a minimum of 1½ cents a word.

The Primrose Publishing Corporation, 5 Beekman St., New York, publishers of *Marine Journal*, will consider original manuscripts of not more than 150,000 words for publication, writes D. H. Primrose, editor. "We prefer unusual subjects, not necessarily of the ultra popular type. We will also consider high-class fiction, poetry, and serious or humorous essays."

*Pictorial Review*, 222 W. 39th St., New York, will be a closed market for several months to come, being overstocked with fiction and articles.

*The Christian Science Monitor*, 107 Falmouth St., Boston, is not in the market for material.

*Sun-Up*, Maine's Own Magazine, Portland, Me., is not in the market for material, being overloaded, writes G. R. Chadbourne, editor.

## PRIZE CONTESTS

The Students' Council of the National Woman's Party, Alva Belmont House, 144 B St., Washington, D. C., is sponsoring an Equal Rights Essay Contest for undergraduate women, in which, through the generosity of Mrs. O. H. P. Belmont, a first prize of \$500 and a second prize of \$200 will be awarded for best essays on any phase or phases of the proposed Equal Rights Amendment. In addition, the winners will have their traveling expenses, to Washington, paid in June, 1933, when the prizes will be conferred. Essays must not exceed 3000 words and must not be less than 2000 words. Contestants must be undergraduate women carrying full time schedule (15 hours) in 1932 or 1933. Proof of such standing must be submitted in an official statement from the college. Essays must be unsigned and accompanied by a sealed envelope containing the author's name, this envelope bearing only the title of the essay. Essays must be mailed not later than midnight, February 1, 1933. Intending contestants will be furnished, upon application, with a uniform set of selections from research material on the status of women assembled by the Research Department of the National Woman's Party, but original research by contestants is urged. The judges are: Inez Haynes Irwin, president of The Authors' League of America; Ruth Hale, president of the Lucy Stone League; Fannie Hurst, novelist; Judge Genevieve R. Cline of the United States Customs Court, and Mrs. Fremont Older, novelist, dramatist, historian.

Flory Milling Company, Bangor, Pa., offers 40 prizes, from \$5 to \$300, for slogans, accompanied by letters telling why you think their egg mash is the best. Full particulars on contest blanks—write for them, or get from dealers. Contest ends December 31, 1932.

*Field & Stream*, 578 Madison Ave., New York, announces a new contest for best stories of "My Narrowest Escape From Death." Manuscripts must be between 1500 and 2500 words in length. At the end of each manuscript must appear a statement by the author that the facts contained therein are true. Prizes: First, \$100; second, \$75; third, \$50; 3 of \$25 each; 10 of \$10 each, and 20 of \$5 each. Manuscripts must be in the hands of Story Contest Editor on or before December 1, 1932.

*Poultry Tribune*, Mount Morris, Ill., offers prizes totaling \$50 for best very short letters telling how to free poultry of worms. Contest ends October 30, 1932.

*The Gentlewoman*, 615 W. 43rd St., New York, offers \$5 for the best very short fact story of how some individual brought prosperity back to their home town (only villages and small towns, of course). Give plan and methods used and complete figures. Space rates for all other stories available. No word limit given, but 500 to 700 stand the best chance.

*Public Opinion*, 42 Capper Bldg., Topeka, Kans., offers eight prizes of \$4 to \$50, for best short letters telling why you think Hoover should be re-elected, or why you think Roosevelt should be elected, in either case naming one outstanding thing you think Roosevelt or Hoover (whichever is elected) should do while in office. No word limit, but the shorter the better—say 500 words. All letters must be at the address by November 1, 1932.

*The Country Gentleman*, Philadelphia, announces a contest in which prizes of \$50 to \$5 will be awarded to the fifteen rural women's clubs submitting the most complete and neatly arranged plans and descriptions of an ideal house for a farm or small town, including furnishings and grounds. Intending contestants should write for a Project Entry Blank to the Rural Clubwoman, care of *The Country Gentleman*, enclosing 3 cents for return postage. Closing date, January 1, 1933.

*Better Homes and Gardens*, Des Moines, Ia., announces another "More Beautiful America" contest to find the cities and towns throughout the United States that show the greatest permanent civic beautification during the next two years. The contest opened September 1, 1932, and closes October 1, 1934. It is open to individuals, garden or women's clubs, Rotary, Kiwanis, Lions, commercial clubs, or Chambers of Commerce. The contest is divided into five classes. In addition to other prizes, a sweepstakes prize of \$1000 will be awarded to the entry making the best showing in all classes. Intending contestants should write to the More Beautiful America Contest Committee, *Better Homes and Gardens*, for details.

A contributor reports: "In response to the announcement of *Ideas Magazine*, emanating from a post office box at Los Angeles, offering a \$1000 prize for a short-story, I submitted a manuscript, and for weeks afterward was bombarded with form letters requesting me to purchase everything from a Plot Robot to a Book of Fate. Finally, in desperation, I recalled my manuscript."

*The Denver Post*, Denver, Colo., in its "Voices from the Wilds" department, pays prizes of \$5, \$3, \$2, and \$1 for best true animal stories submitted each week.

*Judge*, 18 E. 48th St., New York, places a length limit of 500 words on jokes, epigrams, humorous short-stories, and articles. Payment is at from 3 to 6 cents a word; jokes and paragraphs, \$2; drawings, \$10 to \$75; cartoons and humorous ideas, \$3 to \$15, on publication.



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## LITERARY MARKET TIPS

### IN THE TRADE, TECHNICAL AND CLASS JOURNAL FIELD

*Industrial Finishing*, 802 Wulsin Bldg., Indianapolis, is in the market for articles of interest or value to users of finishing materials, equipment, supplies in factories; articles which reveal the intimate details of how various products are cleaned, finished (painted, stained, lacquered, varnished, decorated) rubbed, buffed or polished. By products are meant the products of industry—automotive vehicles, airplanes, railway and street cars, furniture, fixtures, showcases, caskets, hardware, lamps, refrigerators, radios, pianos. Only "what's new, modern and practical" is published. All material must be obtained by careful observation and interviews with well-informed men. Payment is made on publication at 1/4 to 1 cent a word. The editor, W. H. Rohr, suggests that writers familiarize themselves with the publication before submitting material.

*Industrial Woodworking*, Wulsin Bldg., Indianapolis, is edited for managers of woodworking departments or factories, and uses articles from 100 to 1500 words in length on what their successful and busy competitors are doing, what they are manufacturing and where and how they are selling it, how others have reduced their overhead so they can meet the present low-priced competition. No amateur, home-craft or manual-training woodworking material will be accepted. Payment is on publication at 1 cent a word. W. H. Rohr is editor.

*Materials Handling & Distribution*, 420 Lexington Ave., New York, is now being edited at 333 N. Michigan Blvd., Chicago, by Ed. Heimer. It is understood that all manuscripts held by John A. Cronin, former editor, were forwarded to Mr. Heimer for consideration.

*Mid West Coal Retailer*, W. Jackson Blvd., Chicago, has changed its name to *Coal Heat*. Arthur M. Hull is publisher, K. C. Richmond, editor.

*Refrigerating World*, 25 W. Broadway, New York, is being edited by A. Smit, since the death recently of C. George Wood.

The Keystone Publications (*Western Florist*, *Western Truck Owner*, *Western Barber and Beauty Shoppe*, *Western Paint Review*) have lost a fine and capable, brilliant, hardworking editor in the death of Michael J. ("Mike") Phillips, who passed away this summer after a long illness.

*The American Restaurant Magazine*, 5 S. Wabash Ave., Chicago, reports that it is not in the market for any free-lance material.

*The Sportsman*, 60 Batterymarch St., Boston, now pays on publication, instead of acceptance, for 1500 to 2500-word articles on special aspects of amateur sports, fox-hunting, polo, yacht racing, tennis, etc. Payment is made according to the editorial judgment of value of the article, with allowance of \$3 per photo.

*Motor*, 57th St. at 8th Ave., New York, is now being edited by James Dalton, formerly industrial editor, Ray W. Sherman having resigned.

Management Magazines, Inc., 903 Merchandise Mart Bldg., Chicago, the company publishing *Catering Management*, is in the hands of Edwin D. Buell, receiver, Room 1508, 105 W. Monroe St. Complaints have been received for some time that writers could secure no payment for articles.

*The American Agency Bulletin*, 80 Maiden Lane, New York, secures coverage of news events from officers of State Associations, according to R. P. Cahill, managing editor.

*Trunks & Leather Goods*, formerly at 250 Fifth Ave., New York, is now located at 542 S. Dearborn St., Chicago. Edward Borack continues as editor. At present, little outside material is being purchased.

*Black Diamond*, 431 S. Dearborn St., Chicago, recently changed from weekly to bi-weekly. Robert L. Moffet, associate editor, informs us that he will no longer be in the market for short merchandising stories such as he has used so frequently in recent years.

*Music Merchants News*, Box 310, Springfield, Ohio, has temporarily been discontinued. Edgar C. Hanford, editor, has placed on file names of contributors whose work has pleased him, with whom he hopes to communicate if the publication is later resumed.

*Popular Home Craft*, 737 N. Michigan Ave., Chicago, recently returned two articles to the author, after accepting and holding them more than two years. Drawings accompanying the articles were unprotected and damaged beyond use.

*Marine Journal*, 5 Beekman St., New York, which recently changed from semi-monthly to monthly publication, is in the market for distinctive features on marine subjects, of about 2000 words, writes D. H. Primrose, editor. It also uses short, snappy news items. Payment is on acceptance, at no set rate.

*Building Owner & Manager*, 250 Park Ave., New York, uses articles on management and maintenance of office, apartment and loft buildings, of interest to building owners, managers, brokers and architects. Exclusive rights in the field are required. Payment is made on publication at 1 cent a word. A. A. Karten is business manager.

*National Waterways*, Clark Bldg., Pittsburgh, Pa., buys 3000 to 5000-word illustrated articles on river transportation; also, short fact items, news items and photographs. General rates are 1 cent a word for all editorial matter, \$2 to \$3 for pictures. The editor is John W. Black.

*Marine News*, 26 Water St., New York, H. J. Harding, editor, is not in the market for anything at present.

*The Steward*, 131 W. 41st St., New York, uses only feature articles on foods, with recipes, etc., written for hotel, club and restaurant stewards and chefs, according to Nat. T. Worley, editor. Payment for articles is made on acceptance. Rates, however, were not given.

*Motorship*, 192 Lexington Ave., New York, pays \$10 a page, on publication, for articles dealing with the use of Diesel engines in ships, giving data on performance and economy of operation. The preferred length is 2000 to 3000 words. L. R. Ford is editor.

*Roofing*, "The News Magazine of the Roofing World," 731-49 W. 22nd St., Chicago, has not been published for some time due to dull business conditions in the roofing industry. E. A. Tuscher, editor, expects that the publication will be resumed when business conditions improve.

*The Painters Magazine*, 12 Gold St., New York, wrote a contributor recently: "Awfully sorry we cannot buy these articles from you. Our associate editors are taking up practically all of our editorial appropriation."

*The Specialty Salesman*, formerly at S. Whitley, Ind., is now located at 307 N. Michigan Ave., Chicago.

*Popular Aviation*, 608 S. Dearborn St., Chicago, now pays from 1/2 to 1 cent a word on publication for popularized aviation articles and other material within its scope. Additional allowance is made for photos.

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"The new writer has no chance" is a complaint sometimes voiced. It is unjustified. Clients of mine—every one a "new writer"—have sold to practically all markets, including Saturday Evening Post, Collier's, Red Book, Woman's Home Companion, Ladies Home Journal, Pictorial Review, Cosmopolitan, the action magazines, detective magazines, etc. One sold over \$2,000 worth to one group last year. Several had novels published and plays produced. One had a musical comedy produced.

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A book of short stories, limit 1,200 words each, with a total cost to each writer of only \$25, which will give each collaborator 50 copies of book containing the collected stories. A feature of this book will be the stamping of each writer's name on the cover!

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Do not write blindly. You may *spoil your story*.

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3,000 to 4,000	3.50	8,000 to 9,000	6.00
4,000 to 5,000	4.00	9,000 to 10,000	6.50
Each additional thousand words above 10,000			.40

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